

# ...Plays at the Theatres This Week...

**ACADEMY OF MUSIC.**  
Monday night, Tuesday night, Wednesday matinee and night—"A Gentleman from Mississippi."  
Thursday night, Friday night, Saturday matinee and night—"The Climax."  
**BIJOU THEATRE.**  
"Pierre of the Plains" all the week.  
**LUBIN THEATRE.**  
Continuous Vaudeville.

**Big Week at Academy.**  
This should be a notable week at the Academy of Music. Two great New York successes each giving four performances, establish a record of which a theatre in a town generally played as a one-night stand may well boast.

"A Gentleman from Mississippi" comes to Richmond Monday, Tuesday and Wednesday nights, and Wednesday matinee, after a phenomenal success in the large cities. Rarely has a play been so unanimously and lavishly praised by the critics—even the great William Winter, with his high ideals and keen sense of dramatic proportions, was enthusiastic in his commendation. It may be safely predicted that, if the company is anything like up to the standard of the play itself, "A Gentleman from Mississippi" will make as strong and lasting an impression in Richmond as it has in every other city in which it has been presented. And, from what the writer has been able to learn, the company that will appear here is far above the ordinary. Robert Fisher, who plays the Senator from Mississippi, has sufficient reputation to lead one to expect an excellent performance of one of the best parts in a factor could have. Hans Roberts is one of the cleverest of the younger actors, and there is every reason to believe that, as the Senator's secretary, he will be as satisfying and convincing as he was in the breezy and delightful "Checkers."

"The Climax," booked for Thursday, Friday and Saturday nights, and Saturday matinee, has been another wonderfully successful production. "Production" is hardly the best word, because, rightly or wrongly, it has become associated with the idea of a large company and elaborate staging. In "The Climax" there are only four characters and one stage set. This in itself makes the play unusual, but, beyond that, the only girl in the cast must not only act well, but sing well—a rare combination—and the juvenile must play the piano; not simply strike chords or play sentimental or rag-time songs, but really play—and play good music. "The Climax" should appeal not only to those who are fond of "the legitimate," but also to those who, caring nothing usually for the drama, love music. Again, from what can be learned, the four people who will play here will do full justice to this unusual play. The writer is informed that this is the same company that was put on in New York when the original company was sent to Chicago.

If the management of the Academy of Music can successfully give the Richmond public such a week as this bids fair to be—that is, if it can book such high-class plays presented by good people for three days at a time—and still make money, then it may be able to change Richmond from a one-night stand to a three-nighter, and, further, will be able to cut out entirely the dollar shows, both of which are surely most devoutly to be wished.

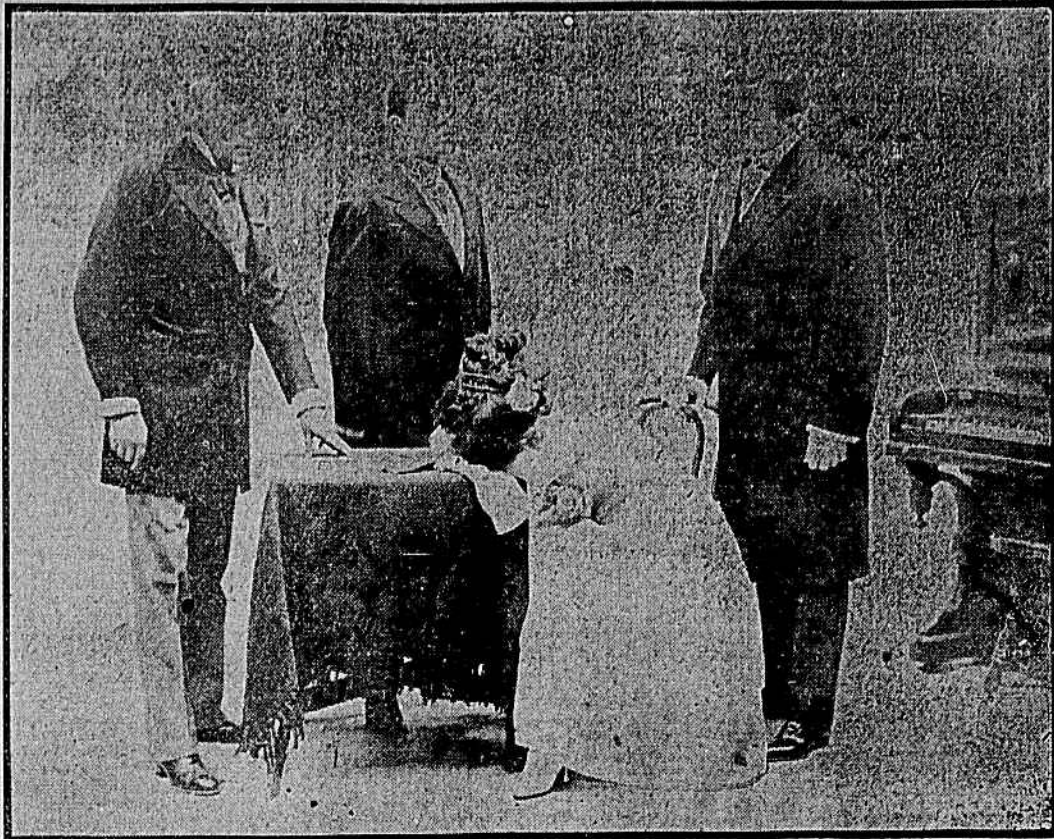
W. DOUGLAS GORDON.

**"A Gentleman from Mississippi."**  
Singularity human is the story told by Harrison Rhodes and Thomas A. Wise in their new "national comedy," "A Gentleman from Mississippi," which will be acted to-morrow, Tuesday and Wednesday and Wednesday matinee at the Academy, by the Messrs. William A. Brady and Joseph R. Grismer's special cast. It is a story that is duplicated year after year in the busy, social and official circles of the national capital, and it illustrates anew the lesson that has so often been pointed out in the editorial columns of the daily press—that a certain social impression goes a long way toward official success in the case of newcomers in the city where the nation's laws are made.

William H. Langdon is a genuine product of the South. He took his due part in the war, and when that conflict ended, returned to his home, a Mississippi plantation forty miles from a railway, and there he reared his family of two girls and a boy.

It was this fine type of true American and chivalrous Southerner, Langdon, whom a coterie picked for the nomination from his State to the United States Senate. He accepted the nomination because he regarded it as a duty to the nation. As he expresses it, "In my youth politics was the profession of a gentleman."

Disillusionment first comes when he is formally interviewed by young "Bud"



SCENE FROM "THE CLIMAX," AT THE ACADEMY.



PAULINE PERRY, in "The Climax," at the Academy.

Haines, who is the Washington correspondent of a big New York City newspaper. Haines has grown cynical through long observation of the game as it is played in the capital, and his conversation reveals to the newcomer that there is not, after all, essential distinction in being a Senator unless one be "in right." Despite young Haines's cynicism he is sound at heart and an ardent patriot by disposition, so that he is quick to absorb a suggestion that he become Langdon's private secretary. He refuses the offer—refuses it flatly—until he meets the daughters, Carolina and Hone Georgia.

It is then the honest Langdon begins to realize why he was sent to Washington: the men who worked the strings counted on his very honesty as a weakness. Then, to make more nearly certain of securing him, they adroitly involve not only the wayward

son Randolph, but the ambitious Carolina in their scheme, which is one for the acquisition of an immense tract of land that is afterward to be sold to the government at an enormous figure. If a bill go through making the fact the naval base on the gulf coast. And these men regard as sure that the bill will go through, with the guiltless Langdon's help.

"Bud," however, sees the trend of things, and undertakes to warn the new Senator. The band of schemers, realizing that "Bud" is the one real obstacle to success, compels Langdon to believe that his secretary is deep in the scheme, and, at the same time, make "Bud" believe that Langdon, too, is involved. Thus the separation of the two workers for the common good is accomplished.

Haines learns enough to make him realize that he and the Senator have been made victims of a very shallow but effective lie, and speedily convinces the older man. Then the two stand shoulder to shoulder to fight their powerful enemies.

How the Senator and Haines fight and win is the subject-matter of what has been called the most interesting, compelling and dramatic last act in the history of the modern stage.

An incidental love story involves another reporter, Dick Cullen, and a pert stenographer in the employ of one of the Senate committees, while a second incidental theme shows that the Senator himself is keenly conscious of the charms of the Honorable Mrs. Spangler, a rich widow who chaperones the girls through the mazes of Washington society.

**"The Climax."**  
Plays to-day, which are going to be remembered as long as have been such classics as "A School for Scandal" and "She Stoops to Conquer," are those which have as their foundation real heart interest, such as is found regardless of one's station in life. Just such a play is "The Climax," which Joseph Weber will present at the Academy Thursday, Friday and Saturday, with a matinee Saturday. The piece is the work of Edward Locke, an author heretofore unknown to fame, but from whom even more brilliant things are expected. The musical theme, which has a strong bearing on the play, is by Joseph Carl Briel.

The story of "The Climax" in brief concerns Adeline Von Hagen, daughter of a German musician and an Italian opera singer. She is studying music with a relative, Luigi Golfanti, in New York. They are poor. She, Luigi and his son, Pietro, who hopes to become a famous composer, live in a little, pretentious studio apartment in Gotham's Latin Quarter. Pietro, hot-headed and ardent, thinks himself in love with Adeline, but she loves only the career she is to follow. Her voice is sure and her spirit light. John Raymond, a doctor from Asalia, Ohio, where Adeline's infancy was spent, does not believe the stage a proper vocation for any woman, and especially for Adeline, whom he loves. The girl has a little trouble with her vocal chords which a slight operation would cure. The operation is performed by a prominent specialist, who assures Adeline there is only one chance in a thousand for failure. Dr. Raymond, ready to do anything to keep the girl from the stage, suggests to her the probability of this one chance. He continually persists in this suggestion until the day when the vocal chords should be healed. When she is permitted to try to sing her voice will not come. The suggested failure had become an accomplished fact.

After an intense grief she agrees to fulfill her former promise and marry the doctor. On her wedding day Adeline discovers that her voice is not dead, but merely sleeping. She tries again and the tones come clearer than ever before. Dr. Raymond confesses what he has done, offering as an excuse a blind intoxication of love. The thoroughly delightful little play ends with Adeline left to follow the brilliant career before her, but with the knowledge that ultimately love will find a way. The cast is the same as that which presented the piece on Broadway. Prominent among the players are J. M. Colville, Charles Howson, Robert Thome and Pauline Perry.

**"Pierre of the Plains."**  
"Pierre of the Plains," which comes to the Bijou Theatre for the week beginning to-morrow night, was conceded by many New York dramatic writers as one of the best plays of the year, and so much of the stage story as may be told in a preliminary notice opens with the killing of a reservation Indian by Val Galbraith, son of Peter Galbraith, owner of a roadhouse near the Montana border line. Sergeant Tom Redding, of the Royal Northwest Mounted Police, is given orders to ride to Fort Desire, the Canadian police post, with the papers which are an order for the arrest of Val. Pierre of the Plains, a half-breed, as sharp with his tongue as he is clever with the cards through which he earns a livelihood, learns of the order of arrest, and, because of a favor once done him by young Galbraith, together with his love for the boy's sister, decides to frustrate, if possible, the plans of the police.

Riding to Galbraith's roadhouse, he acquaints the boy's father with the killing of the Indian, and together they lay a plan to delay the sergeant en route to the post. Unaware of the name of the accused man, Redding stops at the roadhouse to chat with Jen, with whom he is greatly interested. The plan concocted by the older Galbraith and Pierre succeeds. The sergeant is detained and eventually falls into a deep sleep, but the girl, who is ignorant of the whole matter, realizing the disgrace to her sweetheart because of the failure of his mission, takes his coat and hat and papers, mounts his horse and rides to Fort Desire, delivering into the hands of the police the evidence against her own brother. The boy is captured in his effort to escape and brought back, and it is Pierre's effort in his love for the girl to bring about her brother's final rescue which gives to the play its fine dramatic possibilities. Severin de Deyn is surrounded by a cast of capable players.

At the Lubin.  
The Lubin will present for the coming week a bill of diversified attractions in vaudeville and pictures. The Cates Brothers in a dancing number promise a novelty in their line, in that their offering is so entirely different from the usual vaudeville dancing turn.

Carry M. Scott, a singing comedienne and physical culture exponent, will offer a double number.  
Robertson and Fanchette will offer a novelty comedy sketch that is said to be a great laugh-maker.  
Their pictures are new and of the latest kind, among them being comedy as well as instructive subjects.

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**MARECK - ALEXANDER COMPANY,**  
INCORPORATED,

## TAILORS TO THE VIRGINIANS

The new tailoring shop of the Mareck-Alexander Company, at **615 East Main Street**, has been fitted up at a considerable expense with the idea of having an ideal shop, where Mr. Frank Mareck can receive old and new friends and show them the large assortment of cloths that will crowd these cozy salesrooms.

We will show there at least one thousand patterns of the newest and best things from foreign and domestic looms, and be prepared to make them in a manner to suit the most fastidious.

Come in early and pick out something good. Delivery when you want it.

Suitings from \$20 to \$50.

**MARECK-ALEXANDER CO.,**

615 EAST MAIN STREET, - - - RICHMOND, VA.

**ACADEMY, To-Morrow, Tues., Wed.**

MATINEE WEDNESDAY.

Messrs. Wm. A. Brady and Jos. R. Grismer Announce

"The best American comedy in twenty years."—*N. Y. Evening Mail.*



Over a Year in New York and Six Months in Chicago.

PRICES: Matinee, 25c to \$1.00. Night, 50c to \$1.50.

**ACADEMY, THURSDAY, FRIDAY, SAT.,**  
SEPTEMBER 23, 24 and 25.

MATINEE SATURDAY.

JOSEPH M. WEBER

PRESENTS THE TREMENDOUS WEBER THEATRE SUCCESS,

**THE CLIMAX**

By EDWARD LOCKE.

Musical Theme by JOSEPH CARL BRIEL.

**SAME NOTABLE CAST AS SEEN AT WEBER'S THEATRE, NEW YORK CITY**

"The Climax," which opened at Ford's yesterday, one of the most perfect plays produced in recent years.—*Baltimore Sun*, September 14.

"A gem of purest ray serene."—*Baltimore American*, September 14.

PRICES: Matinee, 25c to \$1.00. Night, 50c to \$1.50.

**THE LUBIN**

RICHMOND'S LEADING VAUDEVILLE AND PICTURE THEATRE, OFFERS

**ROBERTSON & FANCHETTE, Novelty Comedy Artists**

**CARRY M. SCOTT, Physical Culture Marvel.**

**CATES BROTHERS, Whirlwind Dancers.**

AND OTHER ATTRACTIVE FEATURES.

Performances continuous from 3 to 6:30 and 7:30 to 10:45 daily. Usual prices. Always cool, clean, classy.



SEVERIN DE DEYN, in "Pierre of the Plains," at the Bijou.